METALSMITH

EXHIBITION

A PUBLICATION OF METALSMITH AND SOCIETY OF NORTH AMERICAN GOLDSMITHS

IN PRINT

Repair and Renewal

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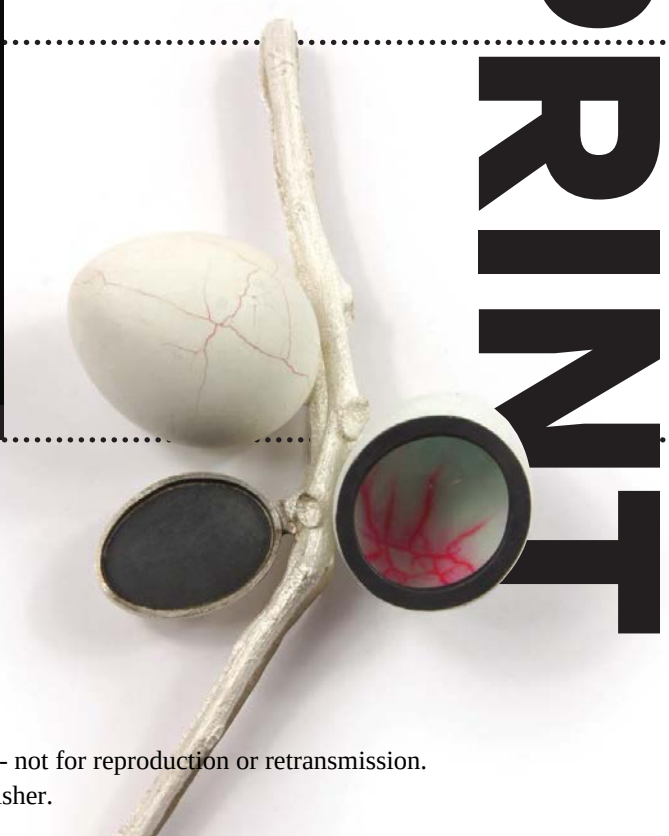
Guest Curator: Stuart Kestenbaum



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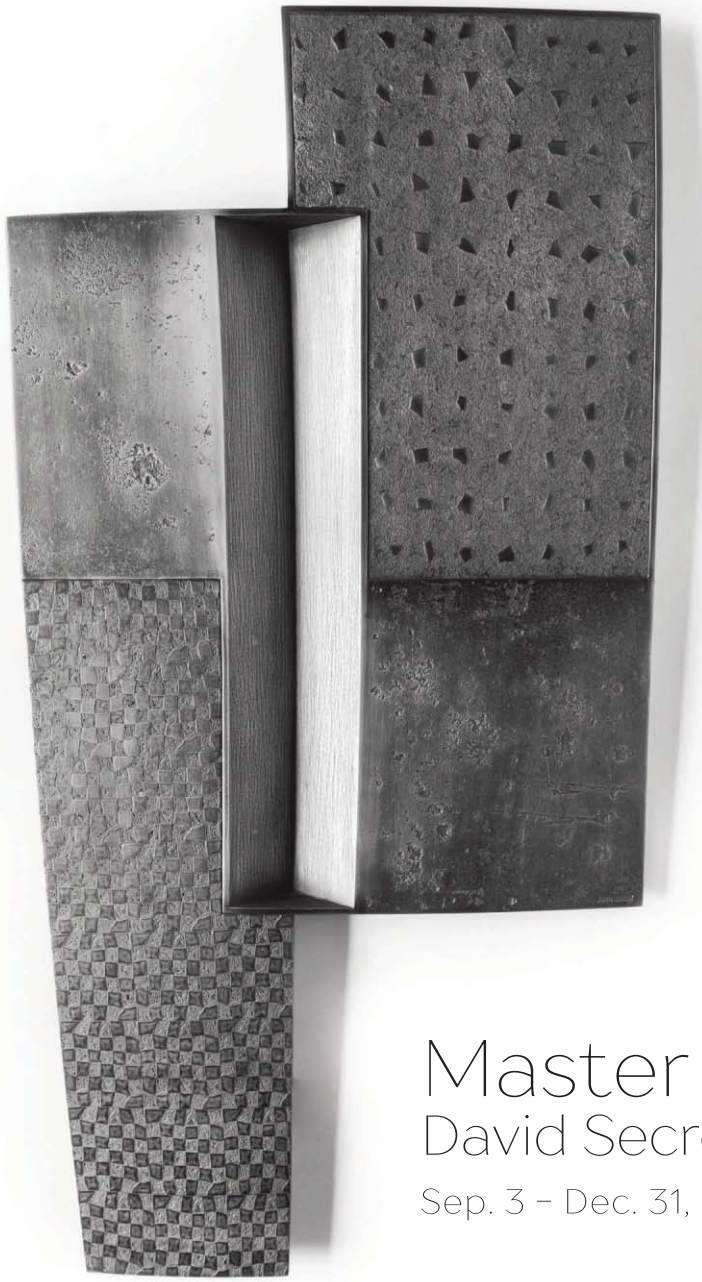

Master Metalsmith:
David Secrest

Sep. 3 – Dec. 31, 2017

The *Master Metalsmith* series began in 1984 as a way to honor the most influential metal artists of the day. In the years since its inception the Metal Museum has featured the work of more than thirty internationally acclaimed metalsmiths. The 2017 Master Metalsmith is David Secrest, a sculptor and blacksmith well known for his incorporation of textures and patterns in forged iron, fabricated steel and bronze sculpture and furniture. The exhibition is accompanied by a catalog with an essay by Jeffrey Funk.
For more information visit www.metalmuseum.org/upcoming-exhibitions.

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2017 EXHIBITION IN PRINT

Guest Curator
Stuart Kestenbaum

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Metalsmith's annual "Exhibition in Print" (EiP) was launched in 1994 as a special fifth issue dedicated to taking the pulse of the metalsmithing field. This year's curated EiP, conceived and selected by poet and craft advocate Stuart Kestenbaum, not only succeeds in providing a snapshot of current metals practice, but also in capturing the cultural zeitgeist.

Kestenbaum's chosen subject, "Repair and Renewal: Making Things Whole Again," has powerful resonance, as witnessed in the flood of responses to his call for artist submissions. As Kestenbaum notes in his introductory essay, the larger sociopolitical fissures that were strained during last year's elections spurred a yearning for unity, and "'repair and renewal' had become the spirit of the time."

Within our everyday lives, the proliferation of advanced technology and objects too complex to fix has led to a sense of helplessness in relation to our possessions. The culture of repair revealed in these pages stands in opposition to a throwaway society that gives up on things and tosses them aside.

While Kestenbaum's visual meditation on restoration is utterly timely, it also speaks to the enduring historical value of repairing and remaking the world. Although not all making is fixing, per se, it is part of a broader quest to find new connections and wholeness. In this regard it is noteworthy that the word "mend" derives from the Old French *amender*, which means to set right, correct, amend, and make better. As an avowal of such higher aims, Kestenbaum declares, "Our daily prayer should be that we can all learn to mend together." Accordingly, this curated EiP can be seen as a creative primer for the mender's way of life. *—Suzanne Ramljak, Editor*

The mission of *Metalsmith* magazine is to document, analyze, and promote excellence in jewelry and metalsmithing. In fulfillment of the goal of producing a significant document of the field, editorial content will emphasize contemporary activities and ideas, with supportive content to include relevant historical work and critical issues.

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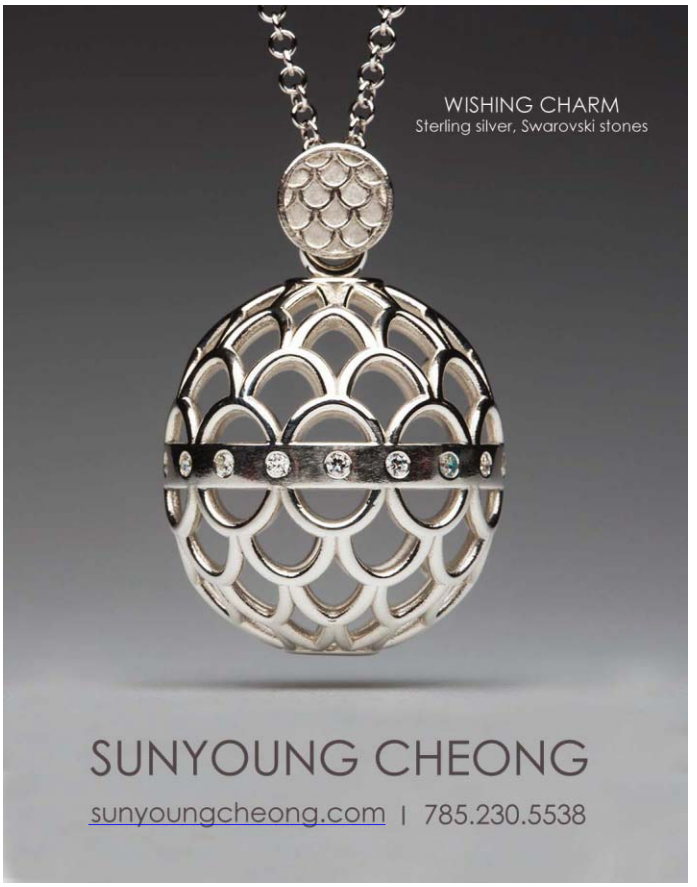

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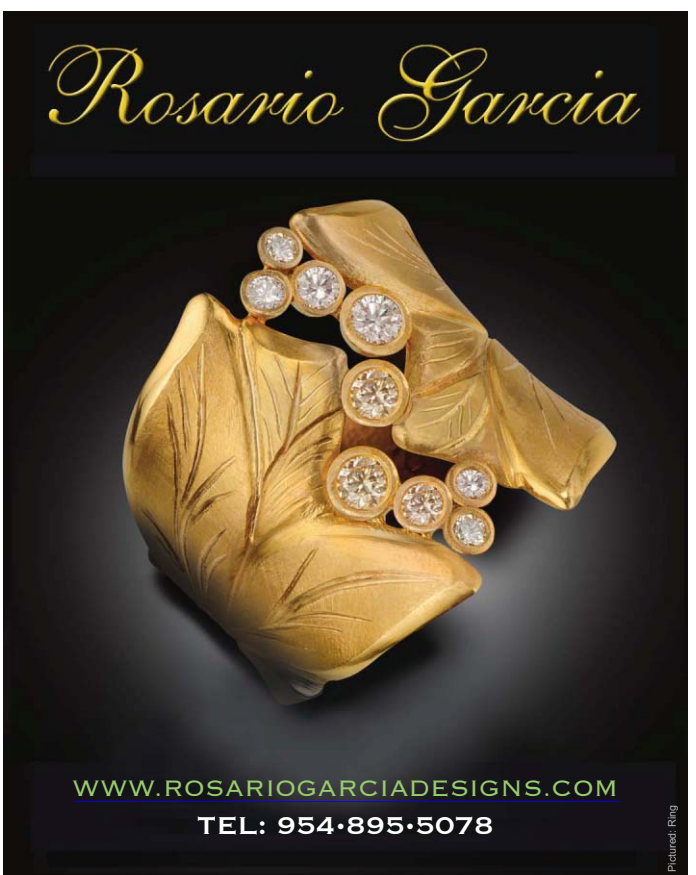

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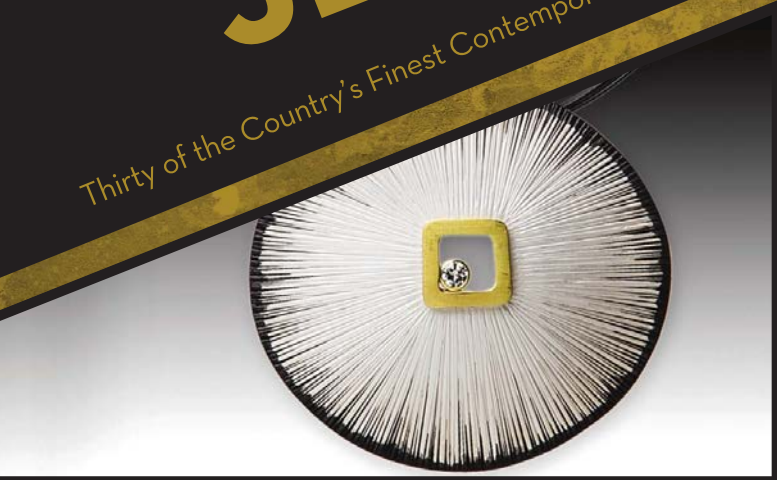

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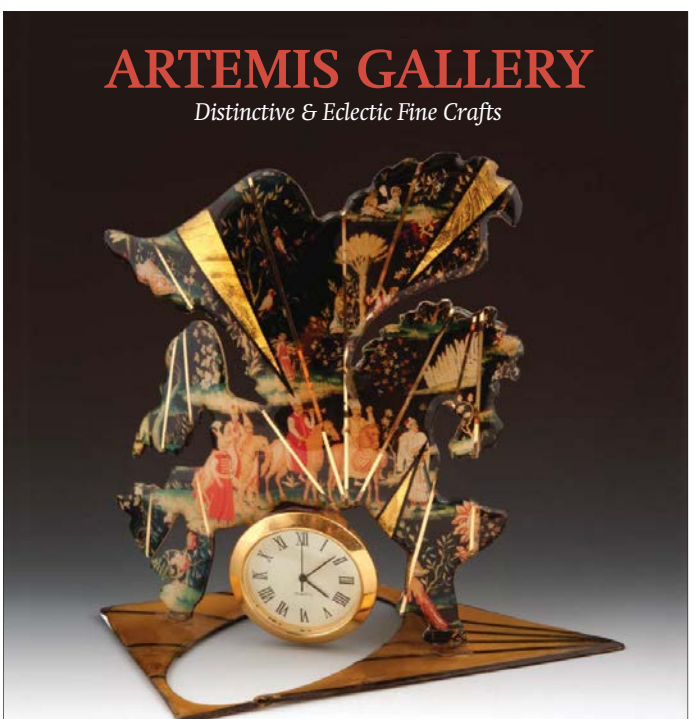

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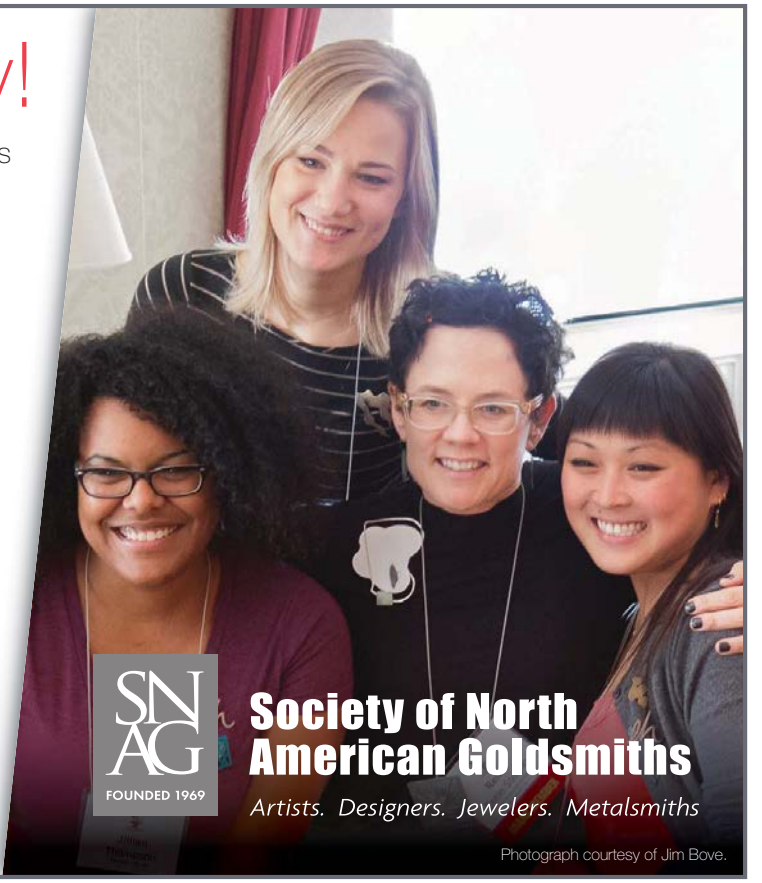

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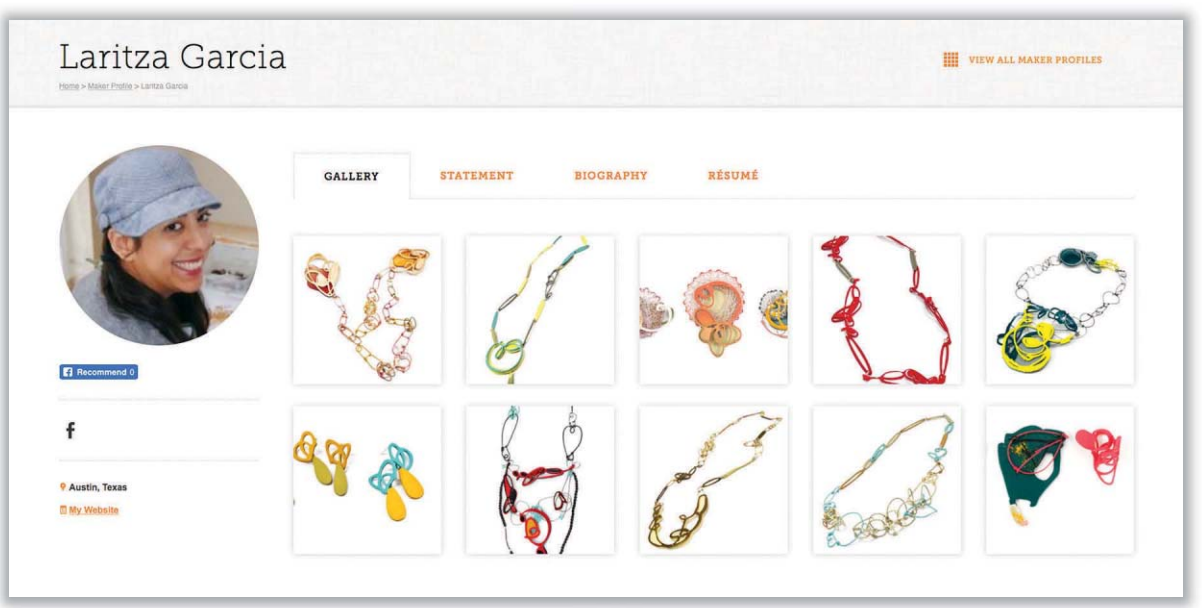

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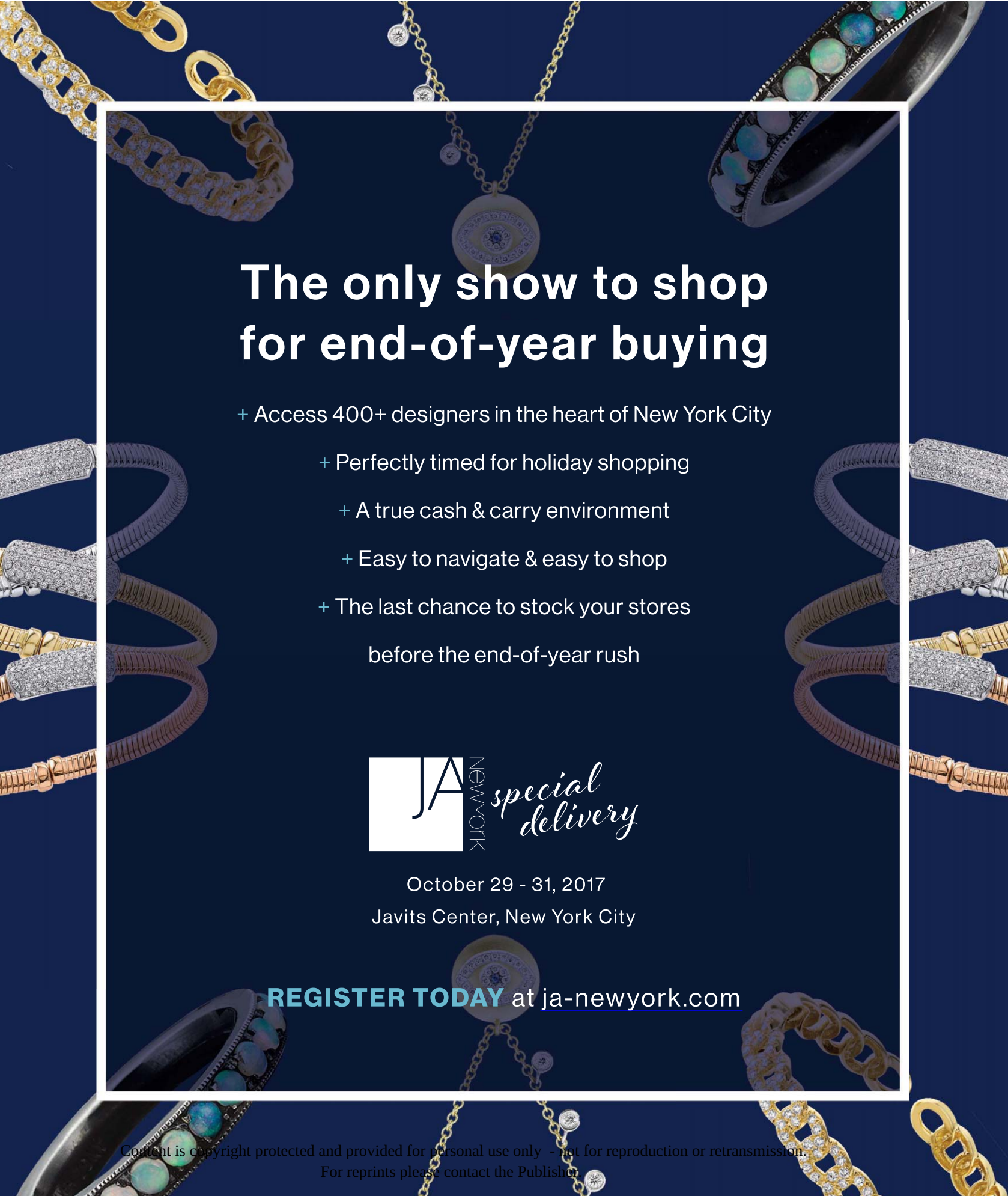
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REPAIR & RENEWAL

ON MAKING THINGS WHOLE AGAIN

BY STUART KESTENBAUM

Kait Rhoads
Sea Stone (soft sculpture), 2015
blown glass, hollow murrine, copper wire
5 x 9 x 5"
Photo: Mike Seidl

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When I chose the theme for this year's "Exhibition in Print" last fall, I knew that I wanted to focus on repairing things. Little did we know—or at least little did I know—how prescient this was, considering the disruptive and unprecedented changes that the U.S. presidential election in November would bring. By the time the theme was announced in January, "repair and renewal" had become the spirit of the time. What is broken apart? What can we do to repair it? All political persuasions, left, right, and otherwise, want to make something whole again. Our daily prayer should be that we can all learn to mend together.

The response to *Metalsmith's* call for related work was overwhelming. As I looked through the submitted pieces from makers not only in the United States, but in Europe and Asia, I began to feel connected to losses and struggles, both personal and societal. The one constant to our lives is change, and nothing remains in the world the way it began. The "perfection" that we seek is never there, or if it is, it's always transforming itself. Things break. We suffer. Yet the world goes on and we try to understand, to fathom, how we will go on with our lives.

My initial reason for picking this theme, so many months ago, was that over the course of my life, both the concept and practice of how we repair have become central to my own life and work. When I was director of the Haystack Mountain School of Crafts (1988–2015), it was my responsibility to be the steward of the school. A big part of that task was maintaining Haystack's award-winning campus, designed by Edward Larrabee Barnes and built in 1961. Made of spruce and hemlock framing, shingled in cedar and sited on the Maine Coast, the architecture was for me a metaphor for deterioration and renewal. Roofs, sidewalls, and joists were all weathering and needed to be replaced. I worked there long enough to see the old turn into the new and the new turn back into the old. There is a temptation at times to see decline as a negative—was this a design flaw; poor materials? Well, sometimes it is, but it was eye-opening for me to recognize a cycle of renewal. If we're lucky, we can continue to renew a building or an object. At Haystack, over time we had replaced so many parts, it was as if the concept of the buildings remained the same, while the materials were constantly changing, much the way that our cells are always shedding and replacing. Our bodies are continually renewing themselves over time, but we are still who we are.

My mother-in-law Mildred Webster was the only person I have ever known who darned socks. Of course this was once a commonplace practice, an eminently practical way to extend the life of an object. While I'm not much of a mender myself—I would probably just keep wearing the sock with a hole in it—I remember when she mended my socks. To wear what has been repaired has a different feeling, as if a humble item has been given renewed life. It's a simple gesture than can elevate the maker and the wearer.

Repair is external, but internal as well. My brother Howard was killed on September 11, 2001, in the attacks on the World Trade Center. My family and I were both living our country's grief and our family's grief. The anguish that I feel for the loss of my brother, my brilliant astrophysicist brother who taught me how to play baseball, even these many years later, is still palpable. But we are counseled not to grieve excessively; that the best way to honor the memory of those who have died is to lead lives that honor theirs. We can't deny loss, but we can't live inside it either.

A few years ago, Kait Rhoads, whose work is included in this publication, asked me to write a poem that responded to a body of work she was exhibiting. Much like putting together this "Exhibition in Print," I looked at images that she had sent me, and then joined my words to her work.

Holding the Light (for Kait Rhoads)

Gather up whatever is
glittering in the gutter,
whatever has tumbled
in the waves or fallen
in flames out of the sky,
for it's not only our
hearts that are broken,
but the heart
of the world as well.
Stitch it back together.

Make a place where
the day speaks to the night
and the earth speaks to the sky.
Whether we created God
or God created us
it all comes down to this:
In our imperfect world
we are meant to repair
and stitch together
what beauty there is, stitch it

with compassion and wire.
See how everything
we have made gathers
the light inside itself
and overflows? A blessing.

We don't have nearly enough tools in our toolboxes to fix the whole world. There has to be some triage to our repair. And while the digital age has put us "in touch," it has also put us *out* of touch, out of touch with our own hands, with our ability to hold something, to get the real feel of it, and understand it by its physical presence. And receiving so much information about everything that needs fixing is overwhelming. Where can we start? What can we do?

The makers in this exhibit are real people. They go to work in their studios. They hold real tools in their hands. They work with the age-old methods of craft—the hammering, sawing, filing, soldering—that hearken back to an ancient lineage and our earliest human impulses. In their making, they sometimes make metaphors, which is to say that they are making connections where none existed before. But the metaphor is larger than that, for it encompasses the maker too. The metalsmith, the tinker, who literally can hold the broken thing in her hands, becomes the metaphor for how we can transform the world.

Besides prolonging the life of the object, repair also speaks to our yearning to make things right again, to make things whole. Repairing is more than fixing; it's a metaphorical way to look at the role of makers. When we repair things, are we also fixing ourselves? Can giving renewed life to objects

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and materials—perhaps ones that have had other functions—renew us as well? What does the world look like when we say that what is broken can be made whole again, when we use our ingenuity and imagination?

No dignitary cutting the ribbon at the opening of a new bridge ever says, "Someday this will be rusting and structurally unsound." Instead, he or she probably smiles and talks about progress. It might be our fear of our own mortality. We want the bright beginnings, not the end.

We have rites of passage for our own lives. We should have rites of passage for our things too: ceremonies at the end of the life of every bridge and building before we knock it down, remembering the ingenuity that went into its making, the labor of it, the function it served, the impulse its builders had to make things better.

And we ought to have ceremonies in the middle too, in between brand-new and destroyed, blessings for those who keep things moving along, who can patch or repair to keep our world going. Sing the praises of the mechanic, the tailor, the electrician, the plumber, the engineer, who each ensure that every day moves seamlessly into the next.

In our hearts we want to make things better. I'm sure that this impulse is inherent in our urge to survive. If we can fix, if we can repair, we can go on. It has been built into our cultures and our way of working. Now that it's a challenge just to open up malfunctioning electronics, and the cost of repair is often more than the cost to purchase a new product, that tradition and capacity to fix things are not as present in our lives.

But that spirit is certainly present among people who actually make things. Think of *kintsugi*, the Japanese art of repairing broken pots with gold, or tinkers patching pots and pans, or the improvisational work of your favorite mechanic working on your old car.

Hierarchies abound in our world. Is the person who fixes your spare tire less important than someone who fixes your gold ring? Is the plumber less important than the surgeon? It depends on what your needs are. We all have our jobs to do. I'd like to think of the world as a children's book about occupations, where all of us are valued for our work. And in this world here's where the makers/fixers of things are important: by their repairs they also make us pay attention. We see how what was broken can be made whole again, that a kind of rebirth is possible, that we as humans have this capacity in our own hands, literally and figuratively.

Now the jeweler, the metalsmith, is an artist, but a maker and fixer too; a person between both worlds. The jeweler can make a metaphor, but can also actually fix the thing and make it work. A broken thing can be mended and used again, maybe not in the way envisioned in its first life, but used again. A new loop in a chain; a plate wired into one piece again. It's practical, because it extends the life of materials, of sometimes-precious resources, but it's more than that; it says, yes, we can go on. We can see time as linear or circular. We can see our lives moving from beginning to end, from birth to death with the inevitable deterioration, or we can see the circular motion that's within every living thing. Change leads to transformation. The seed becomes the plant; the plant becomes the earth that nurtures the seed that becomes the plant that is changed into earth. Within the everyday there is something eternal.

In selecting the work for this printed exhibition, I wasn't looking for anything in particular, other than those works that placed me firmly in the everyday and took me out of it at the same time. That is to say, that the ordinary could become transcendent. For me it's what I want a poem to do as well: to take what is always before

Rob Jackson
Briefcase, 1977
copper scrap, scrap silver solder, steel
18 x 13 x 3 1/4"
Photo: Walker Montgomery

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Gary Noffke
Shovel, 1972
steel, hickory, rosewood, ebony, 18K, fine silver, sterling, sharks teeth
38 x 6 1/2 x 4"
Photo: David Ramsey

THE METALSMITH, THE TINKER, WHO LITERALLY CAN HOLD THE BROKEN THING IN HER HANDS, BECOMES THE METAPHOR FOR HOW WE CAN TRANSFORM THE WORLD.

my eyes and help me to see it again in a way that is both familiar and altogether new.

Each of the pieces in this exhibit speaks with its own voice. I think of it as the stuff of a cluttered spiritual repair shop, shelves stacked with things waiting to become the next necessary part in creation: bones and hair; scarred Formica, a broken drill press; bees' wings, broken plates; old shovels; galvanized metal, copper, medical tubing, the sad toy, the plastic flower. Whoever coined the phrase "out with the old, in with the new" had not visited this place.

There is no doubt that digital technology has allowed and accelerated our ability to know about the world. We could say that it has put us in touch with ideas and places and other people's stories. Some days, though, it can make everything so big that we might not know where to start.

The divisions all around us are deep: we are divided from one another in our politics, separated from the earth in our technological bubbles, drifting apart from our deeper selves in a culture of insistent and incessant social media. The act of making is perhaps for each maker its own prayer of unity. How from disparate things we can make something that makes sense? Makes sense of what? We don't always know, or we may think we know what we're making sense of when we start, and when we get to the end we have an answer we didn't even know there was a question for. That was perhaps the work I was looking for in curating this exhibit.

The works you see here may be a manifestation of healing the body or healing the world. Sheathing ourselves in a new material, or stitching disparate things together to make a new unknown object. There is work that renews traditions. There is work that grieves. There is the grace we experience when what was once broken can be made whole again.

The repair and renewal that is present in these pieces is evidence of the skills necessary to make something or to put it back together. It's those hand skills that speak to us. We use the expression 'you're in capable hands' when someone else will be taking care of us. Those are the hands we want to be in when we want things to work out. I appreciate the resilience of the quick repair, the ingenious use of duct tape, but there is also a deep message in paying attention to detail, when we can fix something and say "it's as good as new." It may be *better* than new, thanks to the deft hands that have given it another life.

With so much to repair in the world, what is our role as makers? Do we only make things to make ourselves feel better? Is our purpose to feel good or do good? Better to *do good*, to act to repair what we can, and have the *feel good* be the by-product.

Our actions and gestures don't have to be big to have a big impact. Metalsmiths need to be the menders, the fixers. In the Old Testament, Isaiah's prediction that "...they shall beat their swords into plowshares, and their spears into pruning hooks: nation shall not lift up sword against nation, neither shall they learn war any more" (Isaiah 2:4) alludes to a literal and figurative transformation. But it must not only be between nations, or tribes; it needs to be an internal one as well. James Joyce provided another apt craft metaphor in *A Portrait of the Artist as a Young Man*: "Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race."

Loss is all around us, but life is too. The future we make is the one that we hold in our own hands.

Stuart Kestenbaum is the author of four books of poetry and Maine's poet laureate. He is a strategist for craftschools.us, and the host of the podcast "Make/Time."

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Jeffrey Clancy
Not Fit for Office, 2017
sterling silver, sticker
can opener 7 x 1 1/2 x 3 ½”
peeler 7 x 1 1/4 x 1/2"
Photo: Jim Escalante

Melissa Lovingood
Cast Spoon, 2012
sterling silver, bronze
5 1/4 x 1 1/2 x 1 1/4"
Photo: Melissa Lovingood

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Anika Smulovitz
Tikkun Olam (mezuzah), 2014
sterling silver, 24k gold
3 1/4 x 5/8 x 1/2"
Photo: Doug Yaple

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Tim Peel
A Vessel For Holding Memories of a Sister, 2016-17
sterling silver, pot shards, ruby
1 1/2 x 2 3/8 x 1/2"
Photo: Tim Peel

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Chuzhan Du
Poetic Fragments, 2017
porcelain fragments,
sterling silver
11 x 11"
Photo: Chuzhan Du

Sarah Perkins
Flawed Geometry, 2015
copper, vitreous enamel
3 x 7 x 7"
Photo: Tom Davis

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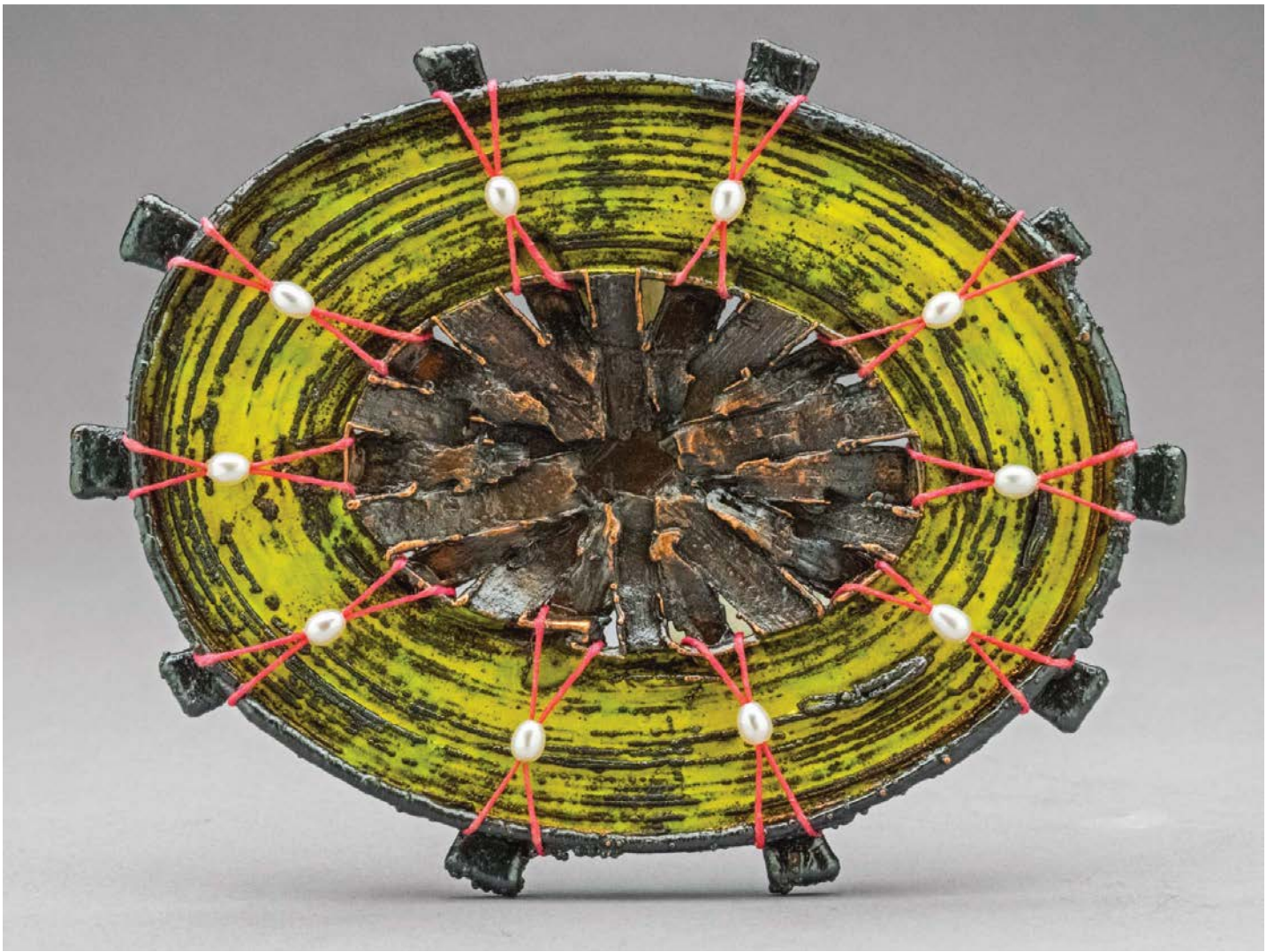

Keith A. Lewis
The Saddest Aisle #11 (pin), 2014
electroformed copper
Goodwill basket, enamel, sterling silver, pearls, waxed linen, steel
3 1/2 x 3 1/2 x 5/8"
Photo: Keith A. Lewis

Deborah Lozier
Full Circle (brooch), 2014
sterling silver, copper, brass, wood, acrylic paint
3 1/4 x 3 1/2 x 1/2"

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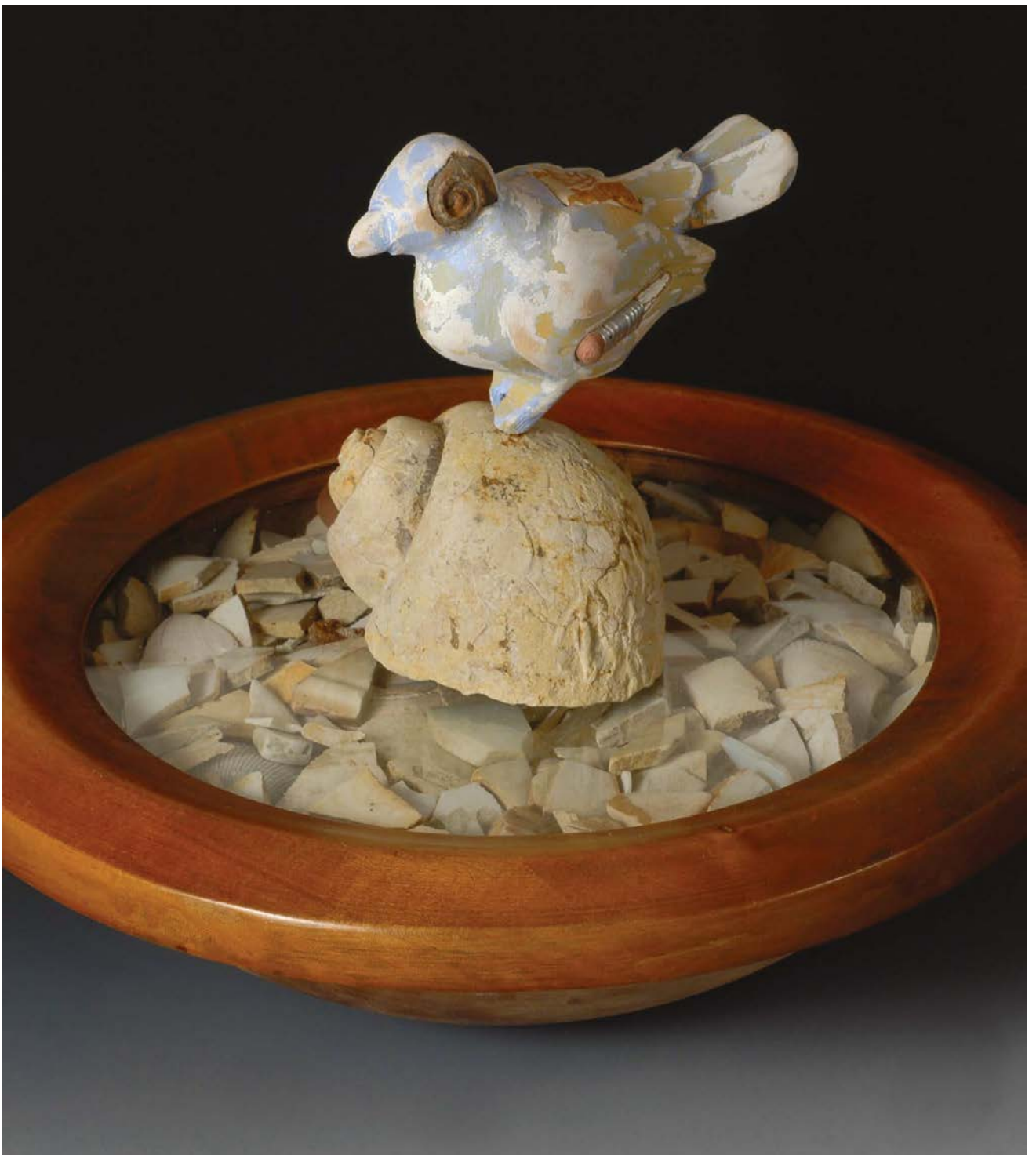
Chris Ramsay
ReUse, 2010
carved wood, fossils, found objects
12 x 12"
Photo: Chris Ramsay



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Kristin Shiga
Unfinished, Damaged & Broken: Plate #3, 2016
found porcelain plate, steel
14 x 14 x 2 1/2"
Photo: Dan Kvitka

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Aişegul Telli
Apology 1, 2017
plastic cutlery, pea seeds, oxidised silver
3 3/8 x 4 1/4"
Photo: Aişegu Telli

Jewellery EM
IONE Watch, 2017
stainless steel, enamel, oil paint, glass, ribbon
1 x 1 1/8 x 1/4"
Photo: Jewellery EM

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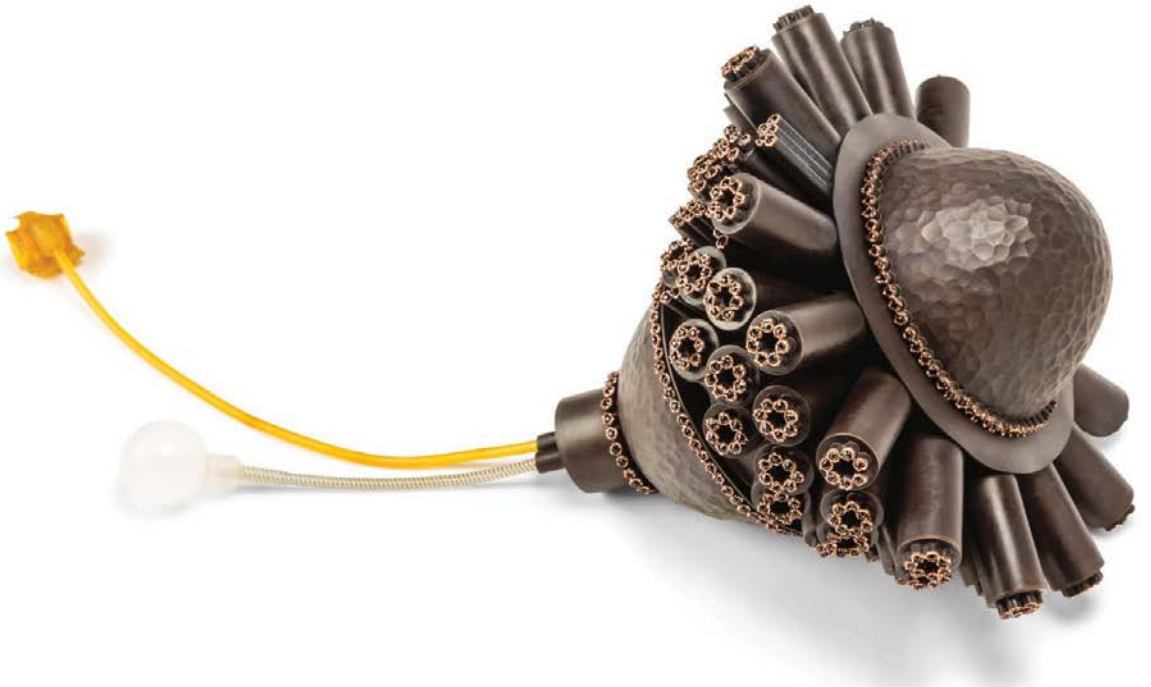

Holland Houdek
Polytubed Urethral Structure (Urethra Replacement), 2016
copper, urethra implant, Swarovski crystals, patina
5 3/4 x 15 x 7"
Photo: Tom Burazin

Tom Muir
Breath Diviner Neckpiece, 2013
brass, copper, silicone
pendant 6 1/2 x 2 1/4 x 1"
Photo: Tim Thayer

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Caitlin Skelcey
Atrophic Collar, 2016
ABS, stainless steel machine screws
6 x 7 x 9"
Photo: Alejandra Carrillo

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Juan Harnie
Triple Blue Hydrangea, 2016
syringes, polyurethane,
silver
1 3/4 x 8 7/8 x 1"
Photo: Nele Moens

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Hester Popma-van de Kolk
Global Gold II (brooch),
"All That Glitters is Not Gold" series, 2015
chips and plastic from used credit cards, yarn, magnetic fastening
4 3/8 x 5 1/2"
Photo: ikfabriek

Catherine Sheedy
Dedale 2, 2016
silver alloy
6 1/8 x 3 x 1 3/8"
Photo: Anthony McLean

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Connor Renee Dyer
Silverpatch, 2017
PVC, sterling silver
5 1/2 x 3 1/2 x 1/2"
Photo: Connor Renee Dyer

Brooke Marks-Swanson
Dual Landscape (brooch), 2015
hand knit leather, 18k gold
4 1/2 x 3 1/4 x 1/2"
Photo: Brooke Marks-Swanson
Collection of Porter-Price

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Chad Bridgewater
DP-220 (CNC Carver), 2015
salvaged 1941 Delta 14" drill press, salvaged electric motor, stepper motors, belts, pulleys, steel, PC, tepper motor controller, cast iron, aluminum, 3D prints, acrylic, ball bearings, steel hardware, power supply
31 x 23 x 67"

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Kathy Aspinall
August, 2016
chronometer, old label, resin, amber, Japanese hair ornament, bookchain, steel pendant 4 x 2 x 1/4"
Photo: Bohdan Warchomij

Donald Friedlich
Square Asparagus Brooch, 2016
bronze, nickel silver
1 5/8 x 1 3/4 x 3/8"
Photo: Sanders Visual Images

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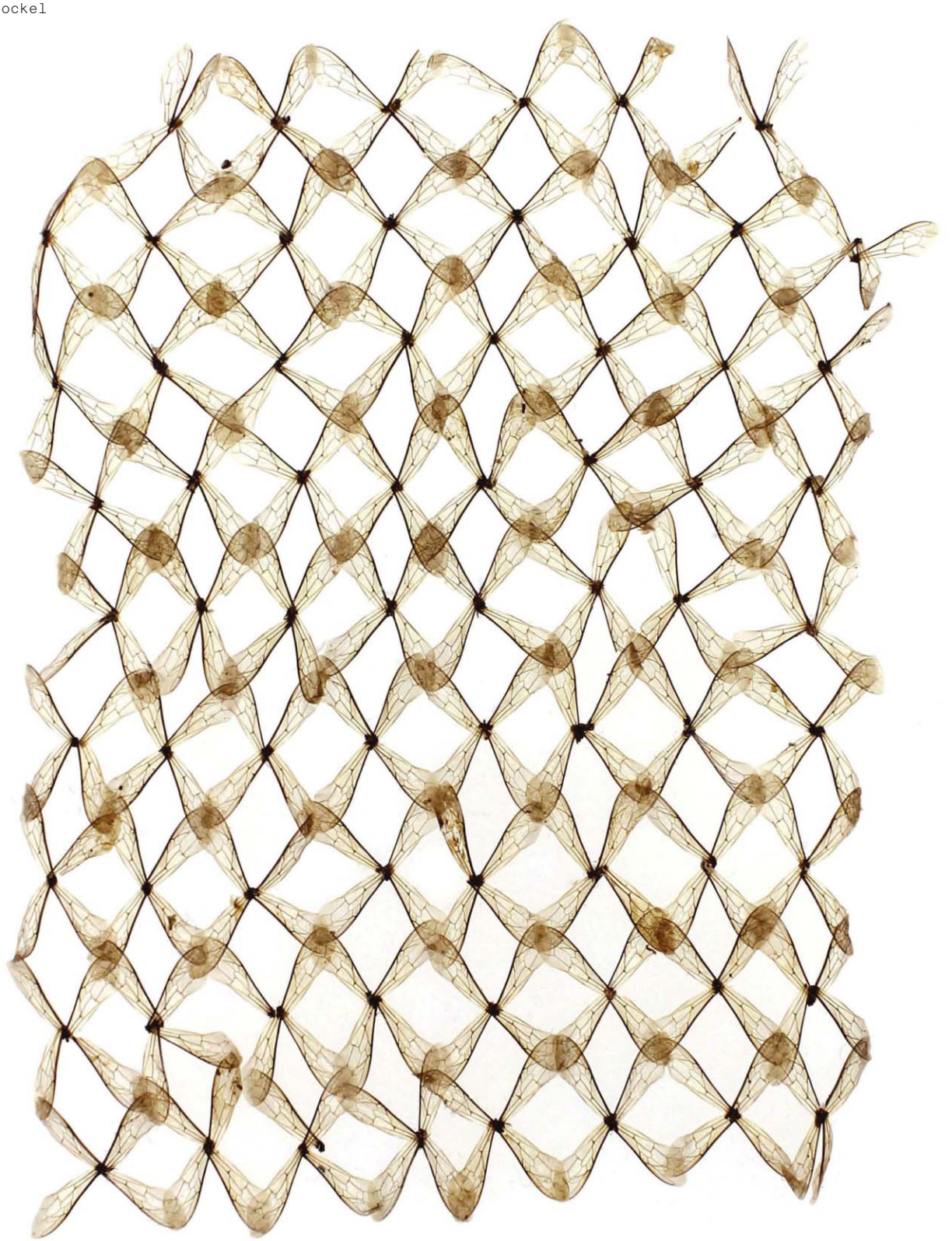
Luci Jockel
Bee Wing Lace II, 2014
honey bee wings,
rubber cement
4 x 3"
Photo: Luci Jockel



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Cappy Counard
Other, 2016-17
sterling silver, copper, horse hair, glass beads, linen, thread
27 1/8 x 7 7/8 x 2"
Photo: Cappy Counard

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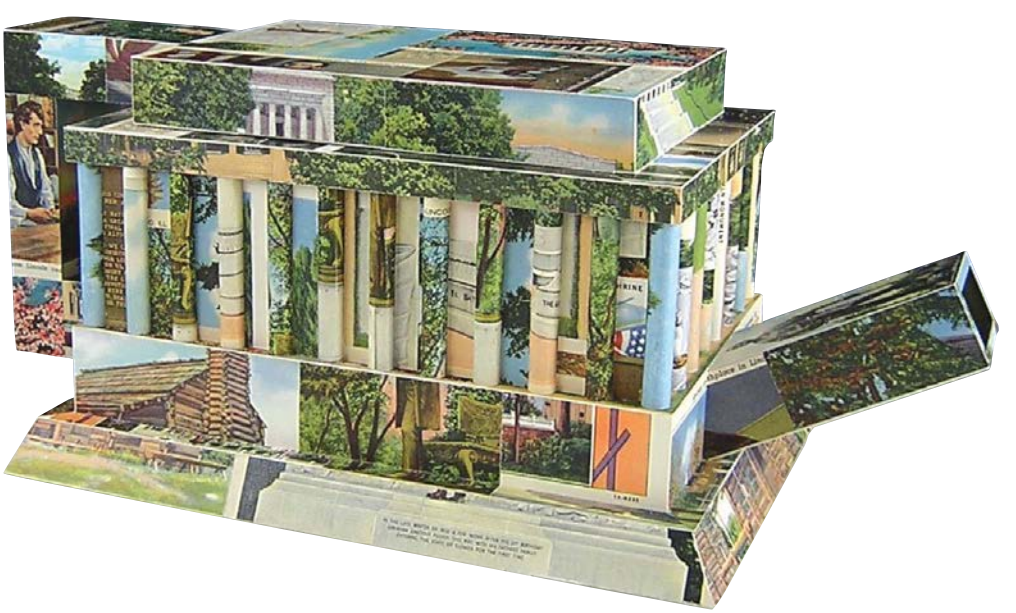
Stephen Yusko
Reliquary, 2016
steel, glass
9 3/4 x 10 1/2 x 4 1/2"

Billie Jean Theide
C.T. Art-Colortone: Lincoln Teapot, 2016
vintage linen postcards, birch
5 x 12 x 6"
Photo: Billie Jean Theide



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Kim Cridler
Witness Tree, 2016
steel, mother of pearl, gypsum cement
58 x 56 x 6"
Photo: Bob Medvedenko

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Jessica Anderson
The Weight (For Emily), 2014
broken padlock, abrasive
22 x 5 x 1"
Photo: Jessica Anderson

Annette Dam
Life Unexpected (necklace), 2015
silver, freshwater pearls, resin, elastic band
13 3/4 x 7 x 1 1/2"
Photo: Dorte Krogh

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Joe Muench
The Mending Series, 2007
harvested branches, fabricated copper, brass, steel, titanium, rubber, found objects
41 x 20 x 3"
Photo: Ensley Photography

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Tina Rath
Prayer for Repair, 2016
Japanese maple, sterling silver, hemp
length 18 feet
Photo: Ken Yanoviak

Kerie Tonkin
Recyclic #2 (neck piece), 2014
13 x 9"
gifted gold, truck tire inner tube, steel
Photo: Kerie Tonkin

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Jiangliu Dong
Co-Exist I, 2013
copper, paint, mirror, glass, semitransparent print of self-portrait
2 1/2 x 5 x 3/8"
Photo: Jiangliu Dong

Elaine Kim
Cult of Memory, 2002-15
human hair, water soluble film, nylon thread, silk

Sunyoung Cheong
Enchained, 2012
cleaning sponges, fabric dye, silicone, pigment
96 x 12 x 1"
Photo: Aaron Paden

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Anja Eichler
Herzblut (brooch), 2015
quail eggs (hardened), twig
cast in silver, silver,
steel wire
4 3/8 x 2 3/8 x 1 1/8"
Photo: Anja Eichler

Maya Shoshan
Sharon, 2016
metal, plant
4 x 4"
Photo: Ilan Besor

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Malissa Kuznicki
Fibonacci Orchid, 2016
sterling silver, bronze, copper, moonstone, photosensitive polymer resin
4 x 4 x 3"
Photo: Malissa Kuznicki

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Kayla Staigvil
Persephone, 2016
excavated porcelain, sterling silver, fine silver, freshwater pearls, glass frit, simulated blue zircon, nickel, resin
12 1/4 x 5 x 1 1/4"
Photo: Tim Lazure

Anne Fiala
Keeping My Regrets, 2011
wood, steel, silver, twine, paint
length 38"
Photo: Anne Fiala

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Minna Karhu
Unfold Brooch, 2017
metal roof panel, 24k gold leaf, silver, steel
approx. 6 3/4 x 4 3/4 x 1 1/2"
Photo: Minna Karhu

Akiceri Carrillo
Forbidden Fruit, 2015
2 x 1 1/2 x 1 1/2"
Photo: Alejandra Carrillo-Estrada

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Nancy Megan Corwin
My Dolly Is Better Than Your Dolly (brooch), 2012
broken porcelain doll,
sterling silver, diamond,
gold chain, wood, paint
2 1/2 x 2 1/4 x 1/2"
Photo: Doug Yaple

Elizabeth Shaw
Caged Arm, 2014
found plastic arm, recycled
and reused sterling silver
11 x 6"
Photo: Michelle Bowden

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Julie Bach
Principessa, 2006
dolls, teddy bear, pearls, fabric
9 x 57 1/2 x 3 1/8"
Photo: Julie Bach

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Bruce Metcalf
Vinyl Guy Pile, 2013
painted urethane resin,
epoxy putty, peach pit,
wood, various seed pods,
cowrie shell, coral, painted
cork, vinyl figure head
4 1/4 x 4"

Joshua Kosker
Piggyback, 2015
soap, sterling silver,
stainless steel
3 3/4 x 1 1/4 x 3/4"

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Judy Onofrio
Connection (sculpture), 2015
cow bones
54 x 38 x 9"
Photo: Rik Sferra

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Jaydan Moore
Platter/Rather, 2016
silver-plated platters
45 x 76 x 2"
Photo: Mercedes Jelinek

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Sharon Portelance
Grey Matter #4, 2014
sterling silver, steel cable
pendant 4 x 4"
Photo: Robert Dimante-
Berlian Arts

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Devon Matlock
Milagro, 2014
graphite drawing on enamel,
sterling silver, copper
diameter 2 1/2"
Photo: Peter Cochrane

Shuoyuan Bai
Circle Brooch, 2016
olive quartz, acrylic,
reticulation silver,
sterling silver,
stainless steel
3 x 3 x 1/2"
Photo: Shuoyuan Bai

Jim Cotter
Ring, ca. 1975
ivory, 14k gold
1 1/2 x 1 x 1/2"

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Sarah O'Hana
Obra IV, 2016
silver, reclaimed wood,
brush fibers, stainless steel
1 3/4 x 2 3/8 x 7 7/8"
Photo: Sarah O'Hana

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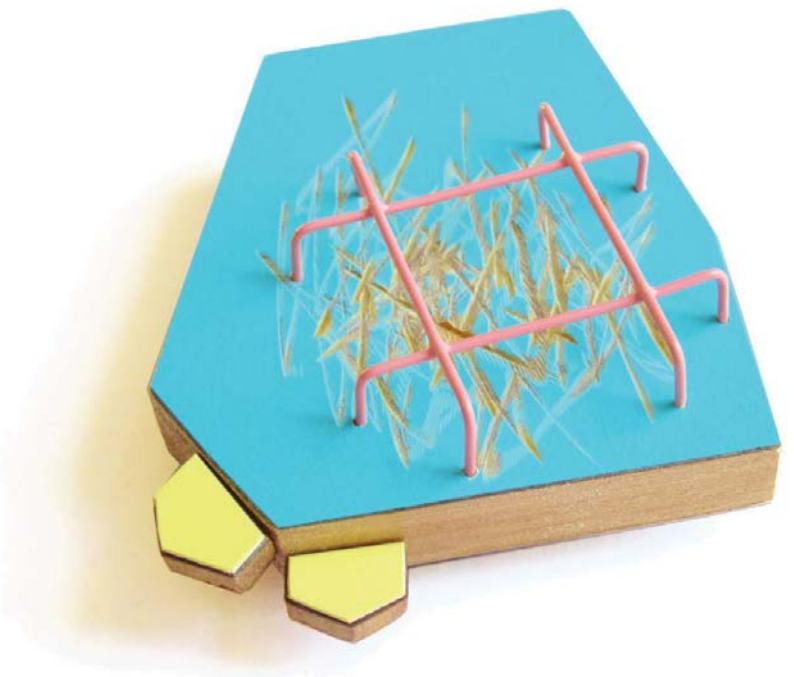

Karen Vanmol
Cultivate (brooch), 2013
wood, laminate, brass, paint, steel
2 3/4 x 2 3/8 x 3/4"
Photo: Karen Vanmol

Lynn Batchelder
Reconstructions (brooch), 2013
steel, silver solder
5 3/4 x 2 1/2 x 1 1/4"
Photo: Lynn Batchelder

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Andrew Kuebeck
SpeciMEN Necklace, 2015
copper, wood, laser cut
1950s Beefcake magazines
Photo: Andrew Kuebeck

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Kyle Patnaude
My God Dwells in Temples Made with Hands, 2017
cast pewter, powder-coated brass, rope, sand
36 x 12 x 8"
Photo: Kyle Patnaude

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Maneli Sarmadi
Contrast No.2 Brooch, 2016
sterling silver, concrete, nickel silver
2 1/2 x 1 1/4 x 1 3/8"
Photo: Justin Chan

Jason Thomson
Invisible Disability II, 2016
sterling silver, garnet
1 x 1 1/8 x 1/8"
Photo: Jason Thomson

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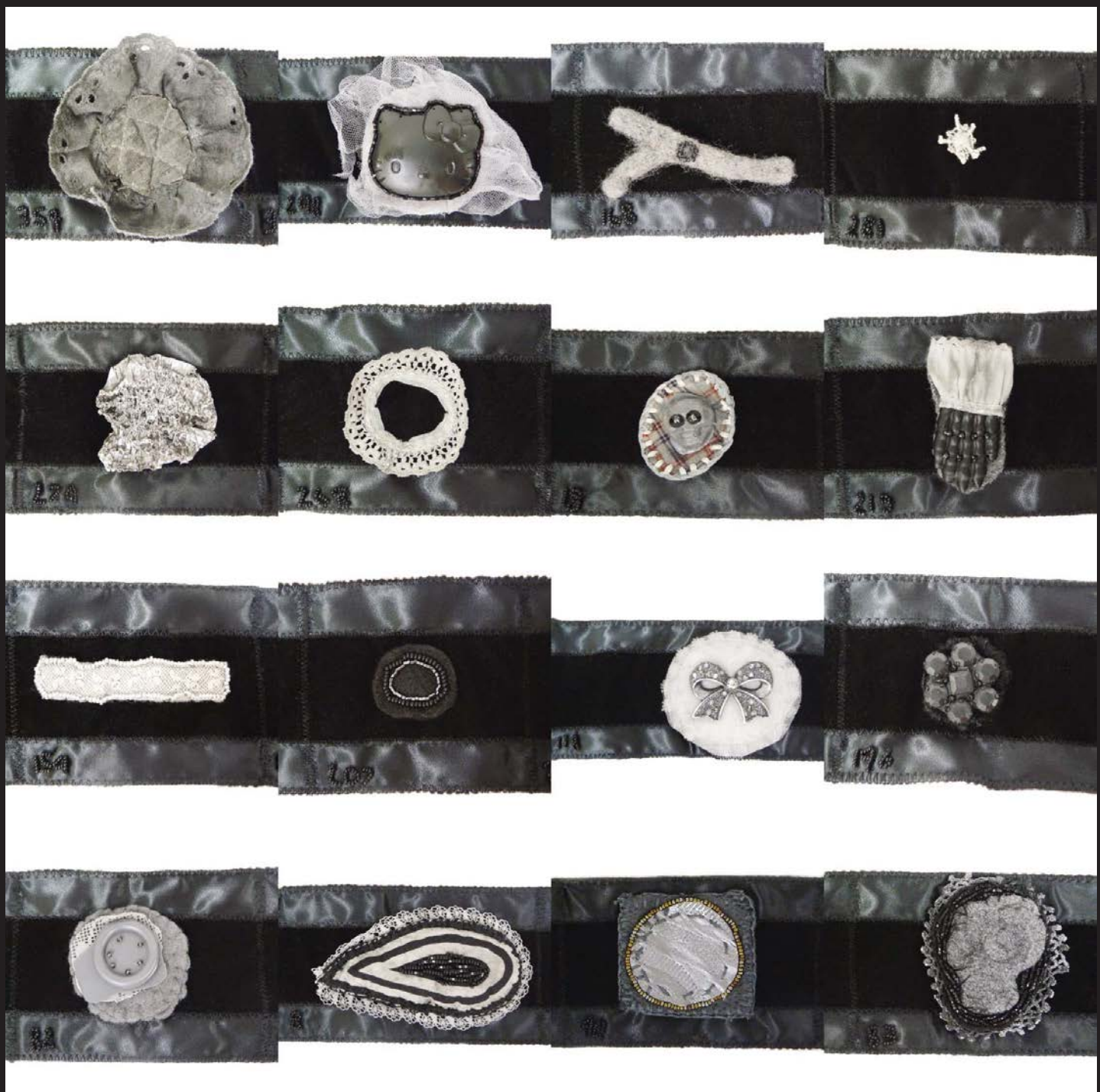

Renee Zettle-Sterling
Object of Mourning: Liminality, 2010 (detail)
satin, velvet, felt, seed beads, cast paper pulp, cast plastic, paint, wool, yarn embroidery floss, variety of fabrics, clothing from my deceased grandfather, father, and brother, hair from my deceased brother, hair from my deceased cat, BB from the 12 gauge shotgun shell that killed my brother, found objects
length 121 feet
Collection of Grand Valley State University
Photo: Renee Zettle-Sterling

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Minneapolis, MN.....March 20-21
Livonia, MI.....March 24-25-26
West Springfield, MA.....April 21-22

Orlando, FL.....May 5-6-7
Franklin, NC.....May 12-13-14
Livonia, MI.....July 14-15-16
Franklin, NC.....July 27-28-29-30
Tucson, AZ....September 7-8-9-10
Minneapolis, MN.....October 1-2
Livonia, MI.....October 6-7-8
West Springfield, MA...October 13-14
Asheville, NC.....October 24-25
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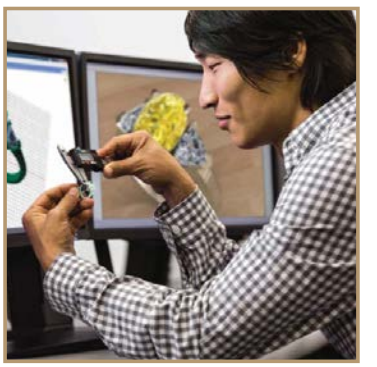

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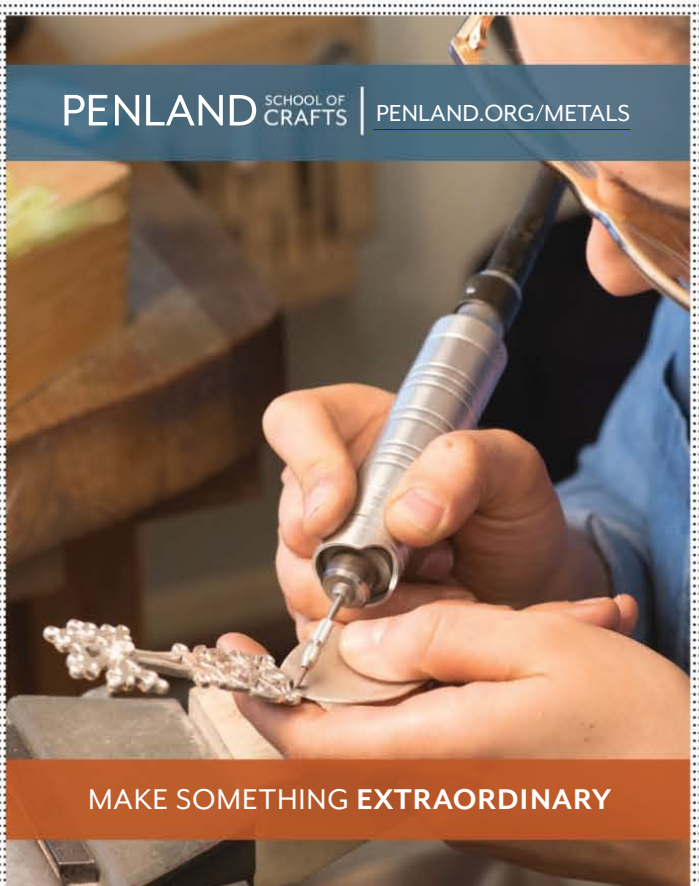

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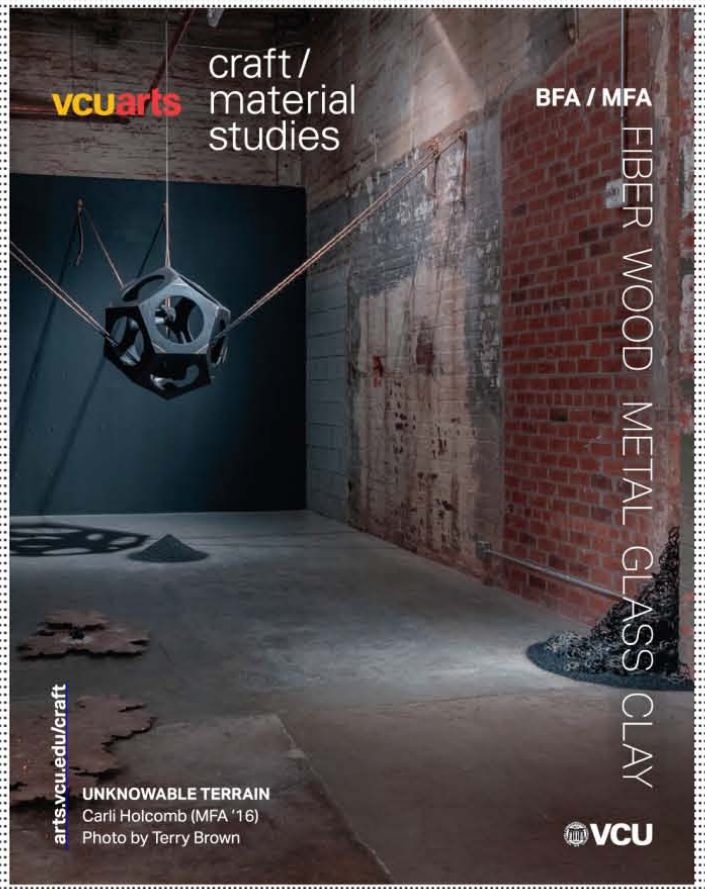

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Announcing the 2017 Winners of the

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DESIGN COMPETITION

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1| First Place, Professional Excellence, 4+ Years in Business: The Garden Ring, Orsolya Ráski Nagy and Daniel Nagy, *Splendor-Jewellery, Budakeszi, Hungary*

2| Second Place, Professional Excellence, 4+ Years in Business: Night Sky Necklace, Patrick Nelson and Mary Kay Mohs, *Patrick Mohs Jewelry, Wayzata, Minnesota*

3| First Place, Professional Excellence, 1-3 Years in Business: Supernova Earrings, Zoe Zong, *ZoeZong LLC, McKinney, Texas*

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4| Second Place, Professional Excellence, 1-3 Years in Business: Contrast Brooch, Zoe Zong, *ZoeZong LLC, McKinney, Texas*

5| CAD/CAM Distinction (sponsored by Stuller/ Gemvision): Bat Ring, Ricardo Basta, *Ricardo Basta Fine Jewelry, Los Angeles*

6| Laser Distinction (sponsored by LaserStar Technologies): Rouge Moderne Earrings, Adam Neeley, *Adam Neeley Fine Art Jewelry, Laguna Beach, California*

7| Custom Design Distinction (sponsored by Century Casting Co. Inc.): In the Garden Necklace, Brenda Smith, *Brenda Smith Jewelry LLC, Woodstock, Georgia*

8| Responsible Practices Distinction (sponsored by The Richline Group): Tanzanite and diamond white gold ring, *Blue Heron Jewelry Co., Poulsbo, Washington*

9| First Place, Future of the Industry Award (sponsored by the MJSA Education Foundation): Sun and Moon Earrings, Kwan Cheuk Ying, *Hong Kong Design Institute, Hong Kong*

10| Second Place, Future of the Industry Award (sponsored by the MJSA Education Foundation): Sweet Spell Necklace, Maneli Sarmadi, *Savannah College of Art & Design, Savannah, Georgia*

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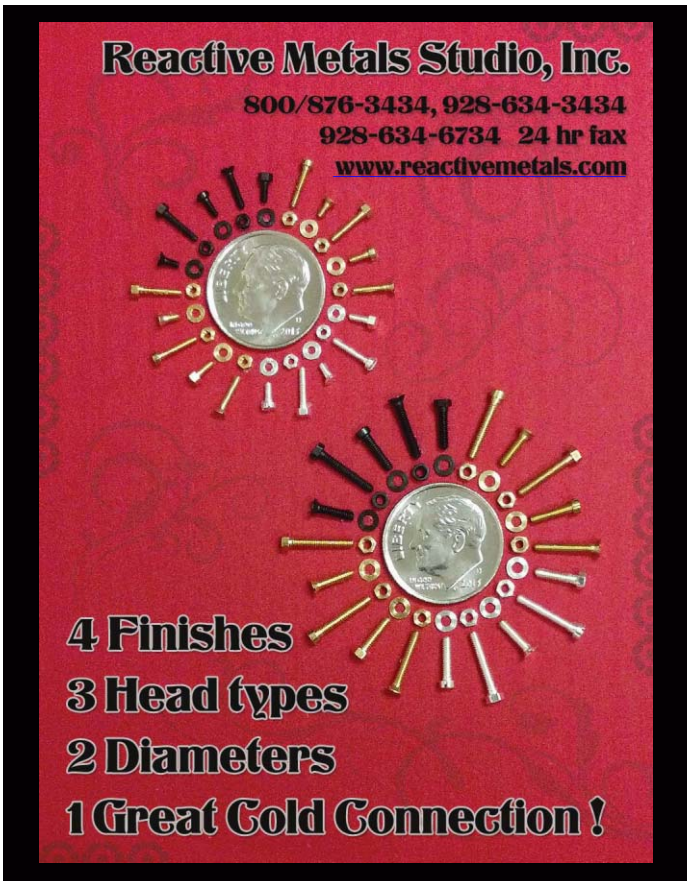

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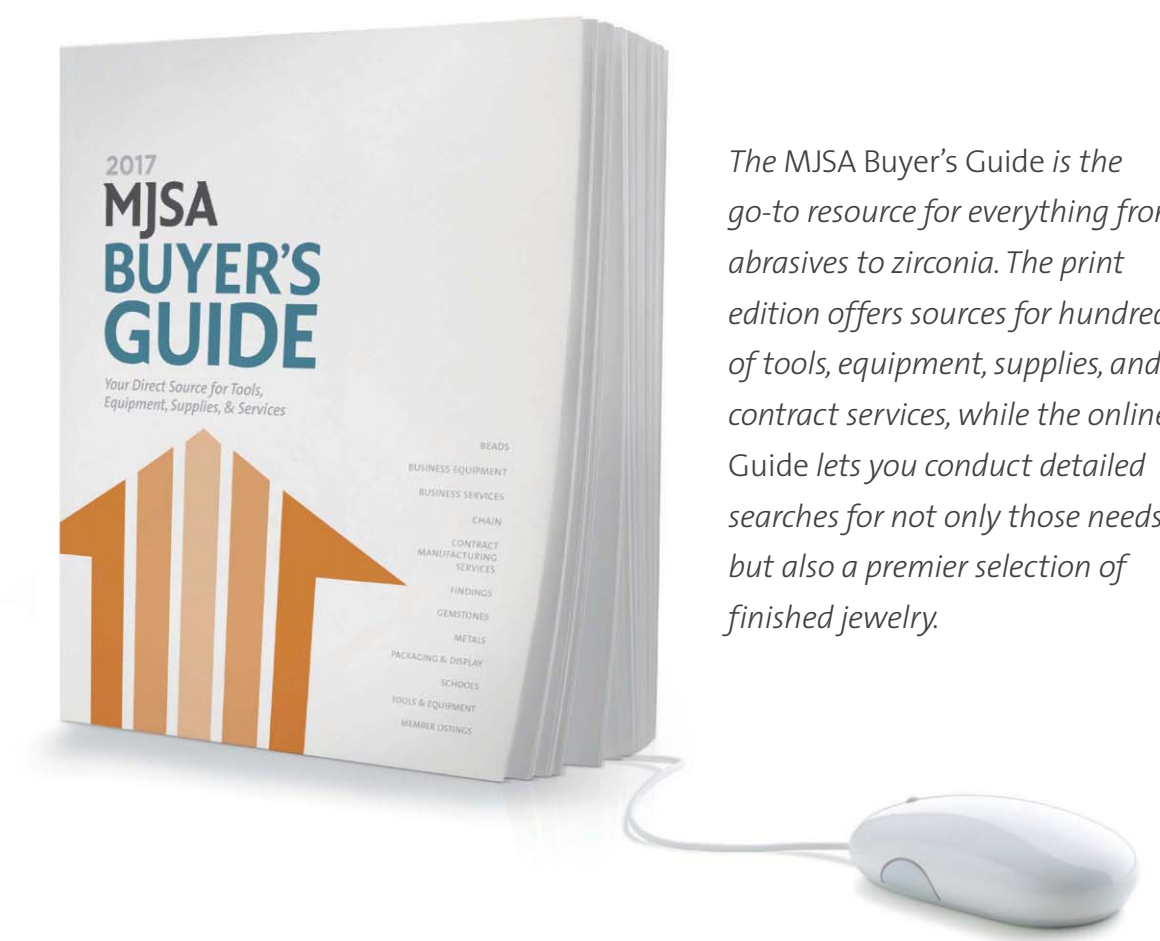

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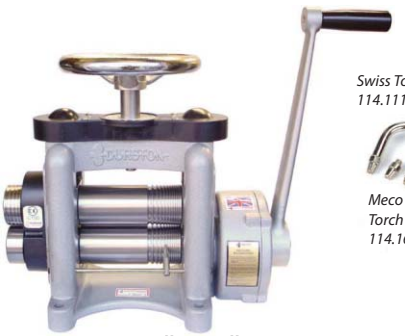

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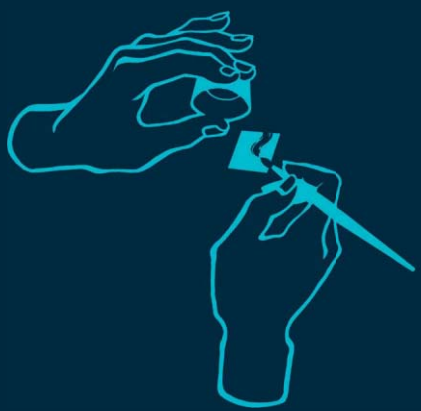

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